

Transcription of John Templeton's Journals

The John Templeton archive is held by the Ulster Museum. The Museum copied the Templeton Journals in half-yearly segments on microfiche (released in PDF) and have made them available to the Belfast Naturalist Field Club to facilitate a project to transcribe these remarkable handwritten Journals into a digital format and make them available to a wider readership.

The result is an accurate, uncorrected and unedited line by line transcription of the pdf copy of the Journals, preserving Templeton's original spelling, erratic punctuation, insertions and layout. The number in bold on the left relates to the Ulster Museum's PDF page number so it is easy to navigate back to the original text. The next number is the date given in the Journal. Occasionally Templeton numbers his Journal pages and where present these are given on the right. Editorial comment is in square brackets. A fully edited version with footnotes and summary appendices is in preparation.

Templeton Journal 1806 Fiche No 1 10 July to 13 Jan

Initial transcription

53 pages 5118 words

PDF	DAY	MONTH/YEAR	JOURNAL PAGE
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JOHN TEMPLETON'S
DIARIES

2

1806

3

John Templeton's Journals

These journals contain many interesting and significant observations on the natural history of the north of Ireland. The surviving portion of the journals runs from November 1806 to May 1825, with fragments from preceding years. It is regrettable that the earlier portion has been lost as the years from 1793 to 1806 was a period of great botanical activity for their author.

[*Ulster Museum introduction*]

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[*Note: the Journal starts here*]

1806

5

July 10

Near Seymourhill in the Round
Moss - *Sphagnum*
in Fruct

1806

1732

74

Hypnum uncianatum in a low
field SW of Seymourhill

July 11

Bryum ventricosum In. Fru Colin Glen
turbinatum same place
the male and female Fruct-
-appear on the same plant

Hypnum niscifolium found with
male Fruct in Colin Glen



Bryum

Colin Glen

Conferva bifuncta Dillwyn I.2
————— No. 36 —————

July 15

Chironia furlchilla on the rocky
grounds below Bangor July-15-1806
in full Flower, differs in the flowers
seldom being on footstalk of any dis-
cernable length, and the calyx adhering
to the corolla

6

Agrostis alba growing on high
sandy banks about a mile below
Bangor.
In Fruct - July 15 1804
stem sending forth roots at the

joints, leaves broader and shorter than *A. stolonifera*, & culm smooth rough at the margin with serratures branches of the panicle aculiated, as also the huls of the calyx leaves and valve has the hul smooth farther from the base than the other, both valves have a very fine and close aculation on their edges near their apex
The panicle after flowering colapses into a closed spike.



Poa maritima growing in canies of the rock, where a little earth was deposited

Sertularia operculata

ciliata

rosacea

cornuta

Corallina spermophorus

Ulva gelatinous branching

Conferva Byrsoides

plumula

rosea,

ciliniaata

7-20

ESSAY
ON THE
POWER AND USEFULNESS
OF
DRAWING
BY EDWARD DAYES , PAINTER
(From the Belfast News-Letter of 19th January, 1808)
[Printed 12 page pamphlet - not transcribed]

ESSAY
ON THE
POWER AND USEFULNESS
OF
DRAWING.

BY EDWARD DAYES, PAINTER.

(From the Belfast News-Letter of 19th January, 1809.)

I am persuaded that to be a Virtuoso (so far as befits a gentleman) is a higher step towards becoming a man of virtue and good sense, than the being what in this age we call a Scholar.
LORD SHAFTSBURY.

In this essay we have two objects in view: to shew the connection of drawing with painting; and to exhibit, in as clear a manner as we possibly can, its usefulness and influence on society.

But before we proceed it may be necessary to observe, that those who would question the utility of the arts, would be equally disposed to question the utility of these essays that treat about them.

Of their usefulness, we hope to be able to offer numberless proofs; but they rise superior to the merely useful. For that which is useful is neither ornamented nor elegant, because necessity implies poverty, while ornament implies abundance. Hence architecture, as an art, does not apply to mere housebuilding. In de-

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fence of these essays, they are serviceable by exhibiting the usefulness of truth; and so far they become an object to all those who wish to be acquainted with the subject handled, and to obtain a knowledge therein.— But to those who never think or enquire, or concern themselves with matters of speculation, or who take up with speculations without examining them, or read only to confirm themselves in such as they have received, not any thing can become an object of concern, or any book be useful.

That man was not intended by nature for purposes base and ignoble, none will deny; and, if arguments are wanted, they might be drawn from that eternal enquiry after whatever is grand, dignified, or exalted; and finally, after a state superior to our present terrestrial one. For it is not too much to assert, that we approach the Divinity in nothing so much as in wisdom. Hence, as the arts are connected with wisdom, as men become careless in their culture, they become equally incapable of fulfilling the duties of social beings. For knowledge is what humanizes mankind; reason inclines them to mildness, but ignorance generates prejudice, which eradicates every tender feeling.

By *drawing* is meant the exact imitation of all the forms and manners which present themselves to our sight; and in knowing how to give every thing its proper and corresponding character agreeably to the subject, consists the excellence of what an artist terms a good draftsman.

Drawing, as far as it is connected with mere imitation, is a mechanical operation, and may be acquired by a person of very moderate talents. So may a knowledge of bodies, properties, facts, events, and fables, by reading. But the powers of invention, the *vis poetica*, which distinguishes the bard from the mere versifier, or journalist, the genius from the mere imitator and copyist, must be a gift from heaven, bestowed at the formation of the being.

Neither this poetic energy nor the inventive powers of the artist can be taught in schools or academies; but they may be both buried in rust and inaction, if proper objects are not presented to call them into mo-

tion. So the inventive powers of genius will be futile if unaccompanied by a skill in drawing. Without this, the learning of the painter or sculptor cannot be shewn to advantage; it is the *sine qua non*, by which all the other accomplishments are displayed.

From what has been already stated, the dependence of painting on drawing must be obvious.

Genius has been compared to fire from flint, which can only be produced by collision; if so, success must follow where nature directs and perseverance attends. Activity is a necessary ingredient to enable us to obtain a knowledge in art; and should we find others out-step us, let us redouble our diligence, and comfort ourselves with the recollection, that a late spring produces the greatest plenty.

No one can possibly judge of his powers from mere speculation; the test must be applied to before the value of the gold can be known. Nor will inactivity ever discover how far our fortitude will enable us to overcome difficulties, our patience to bear disappointment, or our industry enable us to range the wide field of art. For were the arts of easy attainment, they would be unworthy the notice of a great mind. This should induce us to increase our exertions in proportion to our disappointments, remembering that to strive with difficulties is noble, but to conquer is one of the highest points of human felicity. It is in painting as in writing; where difficulties occur, they arise from not clear understanding the subject. Hence, to be able to represent an object justly, we must understand its fabrication; for it would be in vain to think of drawing the arch of a bridge correctly without knowing how it was keyed or put together, or even a basket if we did not know how it was wove.

We shall now proceed to consider the power of drawing in a point of view merely useful.

How limited must their ideas be who consider it as "the foundation of painting" only! We know it is such; for without drawing it would be in vain to think of producing an effect; as mere colour without form would remain a crude and undistinguishable mass.

Drawing is not only an accomplishment the most elegant, agreeable, and ornamental, but, at the same time that it is the foundation of painting is of the utmost utility to the sculptor, the civil and naval architect, the engraver, the engineer, the mathematician, &c. It also assists the gardener, the cabinet maker, the weaver, &c. In short, there is scarcely a branch of civil society, that is not indebted to it, from the maker of the iron rails before our house, to the tea urn on our table. To it we are indebted for the representations of those elegant remains of antiquity, that have contributed so much to the advancement of our knowledge of fine form. Volumes of verbal description will never convey so true an idea of a thing as the most slight sketch, hence, the source of much of our knowledge in antiquities, of which language could never convey an adequate idea.

To be able on the spot to make a sketch of a fine building, beautiful prospect, or any curious production of nature or of art, is not only a very desirable and elegant accomplishment, but in the highest degree entertaining. To treasure up whatever may occur in our travels, either for future use or to illustrate conversation, to represent the deeds of the great of former ages, to preserve the features of our most valuable friends, has made this art not only one of the highest embellishments of our nature, but the delight of all ages. The greatest writers have united to praise, and empires to encourage it. It has been in the highest degree morally useful; and, where it has flourished, conferred honour on the country. In fact, society could not sustain a more severe loss than in being deprived of it; as many comforts, and all those elegancies that adorn the present state of our being must depart with it.

What has been the fate of those people whose lawgivers forbid the practice of one part of the elegant arts? It appears they well knew, that where art resides, wisdom will ever be of the party; and dreaded the downfall of opinions built on a false base.

Wisdom is power, and power is what preserves a nation; hence, those who shut the door against know-

ledge are wilfully seeking their own destruction; *but* is precisely the present state of the Turkish empire.

Ye Gods! what justice rules the ball!
Freedom and arts together fall;
Fools grant whatever ambition craves;
And men once ignorant, are slaves. POPE

What was the fate of Crete, that was so renowned for her wisdom, valour, and laws? How did she sink under the tyranny and oppression of Rome? With their freedom departed their arts, their sciences, their valour and their virtues. With the loss of liberty we lose all the ardour nature has furnished us with to strengthen and support the flame of genius and the ardent glow of valour; without it we become destitute of vigorous resolution, and sink below the natural virtue and dignity of our species.

Drawing may be said to possess a divine virtue in its creative power, and to be a perpetual miracle, as it preserves the images of distant objects, and the likenesses of those we love.

Without risking our lives on the boisterous ocean, we may enjoy at home, in a small book, representations of the finest productions of nature and art, situated in the remotest regions of the world.

The wealth of a state, and the degree of civilization of its inhabitants, are shewn in the perfection of the elegant arts; no country ever flourished without them.

To speak of the power of drawing in a very limited point of view: without it we could not have maps and charts; without them we could not navigate; and without navigation we could not possess the advantages of commerce. Its application to ship-building must be obvious, as every part is made to a scale.—As a mere power of imitation, it unquestionably sets man at the head of creation, no other animal having made even the attempt. The arts have not only an influence on our manners, but possess, and taken in a national point of view, are highly useful. The pictures representing gallant actions or noble achievements rouse and stimulate to acts of heroism and public spirit; while

those of more elegant turn exhibit examples of graceful address, and incline the mind to acts of beneficence and virtue.

However much we may lament that historical painting is not sufficiently encouraged, yet we must dissent from those who support the old but erroneous opinion, that our love of portrait painting arises from a national vanity. This ridiculous idea has been bandied about, both by foreigner and native till many who take up with opinions without examining them have believed it true. We boldly assert, on the contrary, that it is national virtue that gives it birth, and a desire, the most rational, that of preserving the images of those we love and delight in constantly before our eyes. It argues great national beneficence and goodness of heart. We may, in some measure, judge of the disposition of the master of a house from the number of portraits he possesses; they cannot be likenesses of his enemies. Hence his choice must be founded on love, and not, as the ancients were, on vanity and pride.—The portrait painter, therefore, becomes morally useful by increasing that social tie that binds society together, in keeping before our eyes the images of departed worth or existing merit. It is only those who neither love nor are beloved, that have no need of the portrait painter.

Among the number of our national advantages, and which some may think superior to all others, we may observe, that the excellence of our artists has turned the balance of trade in our favour. For, whereas we formerly imported vast quantities of prints, we now supply all Europe, and import very few. Even for the decoration of our books we were formerly obliged to apply to strangers; but Heath has added a taste to that department of art unknown to former engravers in the historical line. Among the topographical publications, those prints that accompany the "Beauties of England and Wales" must be highly interesting for taste and beauty.

In the beginning of the last century, the writers on the Continent amused themselves in endeavouring to

assign a cause for the dulness of us islanders in not having produced one historical painter. Our northern latitude being involved in fogs, was among the reasons assigned; but the cause of such absurd enquiries has ceased, and the mental capacity of Britons no one will now dare to question. The consequence of our nation and the arts appear to have advanced together. The first is evinced in our colonial possessions, and if we go back to the time of Henry VIII. we shall easily discover the state of commerce and the comfortable situation of society, compared with the present. Hollinshed observes, that chimneys were a novelty, as were pewter ornaments for the table. Straw formed the bed, and a good block of hard wood the pillow. Then was the dawn of the arts, since which time they have been advancing, and are now, thank God, matured into a glorious mid-day, under the auspices of his present Majesty.

It is impossible to speak of the arts without expressing our gratitude towards their great patron; and were his name to flourish in no other way, that of George III. will be sacred to posterity, with those of Leo Julius, and all such as have a claim on eternity, as their protectors. His Majesty has done for the arts what no monarch of this nation ever did before; he has given, by his patronage, a turn to the national taste highly beneficial to the profession, which the public are bound to support by a liberal and fair encouragement. With respect to the mere act of buying, we are bound to consider his Majesty in the light of a private gentleman, who regulates his expenditure according to his income; and we ought to thank God it is so.

Holbein had not taste enough to change the grotesque fashions of the court of Henry VIII. He brought about a revolution in architecture, but he introduced a mongrel style inferior to the Gothic of that period.

Zuccaro was in England in the time of Elizabeth; and during that long reign we find little improvement in architecture, dress, or in the general circle of elegan-

cies. It was a Court of intrigue and vanity. In the reign of James I. Van Somer and Cornelius Janson paved the way for Van Dyck—an epoch of taste; but this appears to have been confined to the court and a few noble collectors; and the troubles of Charles. his successor, prevented his giving them a more general influence. His reign stands high in the history of architecture from having produced Inigo Jones. Under Lely taste sunk into Indian gowns and flowing perukes, till fashion became a monster in the time of Kneller, and appeared in buckram coats, square-toed shoes, and disproportioned head dresses in the ladies. This style of dress prevailed till within these few years when good sense and a more just taste broke through the buckram and whale bone, and produced the present easy and elegant mode of attire, which may be said to mark a point of national excellence. Reynolds contributed much to this change; his whole life was a struggle with the hydra fashion, as his works evince.

The above statement will be found not to apply only to the article of dress, but to extend to every department. Let us, for instance, from the period of Henry VIII. examine ship-building, civil architecture, our furniture, plate, &c. &c. and we shall find them to have nearly improved together or to have fluctuated as the taste for *dessin* prevailed till the patronage bestowed by his present Majesty, by exciting a general love for the arts, improved the national taste to its present great and highly respectable state.

Before we dismiss the present essay, we shall endeavour to point out some of the advantages that result from the practice of drawing, to those who do not make a profession of it. To every gentleman who travels it is absolutely necessary; for, independantly of its teaching him to see accurately, the curious and ever restless eye of the artist comprehends more at one view than the common observer will notice in an age. The volume of nature is laid open to him; his attention is directed to the vast and minute; men and manners are not concealed from his view, and his imagination climbs to perfection with ineffable delight.

It is not too much to say, that drawing opens the mind more than years devoted to the acquiring of languages, or the mere learning of words: it teaches to think. The artist is a true logician; not content with producing effects, he is ever enquiring after causes founded on a visible demonstration, to exhibit them in his works.

We must not rank it among the least of the advantages resulting from the practice of the arts, that it engages the reflecting mind to the most enticing sort of logic. The practice of reasoning upon objects in themselves agreeable tends to produce such a habit, and habit strengthens the reasoning faculties. Besides, while the mind is engaged in obtaining knowledge, we escape the insipidity and indifference connected with the tediousness of inactivity. Hope attends labour; a blessing unknown to those who live lazily on the toll of others. The sensualist imagines he enjoys the world, because he eats and drinks, and runs about upon it; but to enjoy it truly is to be sensible of its greatness and beauty.

Independently of keeping the mind employed, the arts contribute to harmonize the temper; and the power of drawing brings with it so much mental enjoyment, that youth, in order to be occupied, is not tempted to precipitate into the ruinous and destructive vices of gaming and drinking. It defends us in the meridian of life from the wild schemes of ambition, and in old age it becomes a sure shield against avarice. Shenstone observes, "wherever there is a want of taste, we generally observe a love of money and cunning."

The influence it has on our moral conduct is, perhaps, one of the greatest recommendations for the study of the arts. No one can meditate on the order observable in nature, and not reduce his conduct to a similar standard of regularity. To have a just relish for what is elegant and proper in painting, sculptor, in architecture, must be a fine preparation for true notions relative to character and behaviour. Should such a one be overpowered by passion, or swerve from his duty, we need not fear but he will return on the first

reflection, and with a redoubled resolution not to err a second time, for he cannot but observe, that the well-being of nature, as well as the individual, depend on regularity and order, and that a disregard of the social virtues will ever be accompanied with shame and remorse. Passion is a whirlwind that shakes the human frame, as the convulsions of an earthquake disorder that of nature.

Every Briton that travels should propose to himself pleasure and advantage, and his enquiry should enable him to add to the national stock of knowledge; for it cannot be said that he travels to enjoy the advantage of a better Government, or because other nations have a greater commerce. Hence, then, it must be for arts and learning. And how is he to become acquainted with the former without a knowledge in painting, sculpture, and architecture, any more than he could with the latter without a knowledge in the languages of the countries he may have occasion to pass through? Lord Bacon says: "Travel, in the younger sort, is a part of education; in the elder, a part of experience. He that travelleth into a country before he hath some entrance into the language, goeth to school and not to travel." The same may be said of those who travel before they have obtained a knowledge in the polite arts. How many noble works of architecture did Lord Burlington bequeath to his country? they remain monuments of national taste, highly honourable to his memory. Let us be permitted to mention the honour the arts at present derive from the masterly productions of the Earl of Aylesford, Sir G. Beaumont, Sir R. Hoare, W. Scope, Esq. of Castlecomb; Capt. Lewis of the royal navy; Capt. Mordaunt, and many others, whose works will ever rank among the first productions of the pencil. Lord Warwick is said to possess the true poetic spirit for composing heroic landscape.— While we are recommending to gentlemen to learn to draw, it must not be understood that we wish to deprive the ladies of the pleasure and advantage that must result from their practising an art that stands, perhaps,

before all others for improving our taste, particularly in such things as are connected with decoration.

Though we recommend learning to draw thus generally, we must say it requires the utmost caution in the choice of a master; for should his abilities be confined, or his taste depraved, there is great danger of the poison being conveyed to the pupil; and if, in the end, his better understanding rise superior to the evil, he will, unfortunately, have much to unlearn. Above all, if he be arrived at an age to discriminate, objects worthy attention should be set as examples of imitation; he should not be amused and his time wasted with gew-gaws and trash beneath the dignity and attention of rational beings.

Every one is acquainted with the progress of what may be termed common or school education. The masters begin teaching the letters, and then proceed to syllables, which are joined into sentences; but the ultimate end is, composing themes to call forth the power of invention, and conveying a more exquisite idea of the language. Exactly so should be progress in teaching drawing. If the knowledge to be obtained be the human figure, we begin with parts; as eyes, noses, heads, hands, &c. which is the A B C. This, of course, leads to the whole figure, which may be compared to spelling; that naturally conducts to the round, or drawing from the plaster casts; then from the life; and ultimately to composition. Should landscapes be the pursuit, the progress is precisely the same. We begin with the parts or single objects, as trees, bridges, cottages, castles, &c. Here again is the alphabet. Thus we too quit to copy wholes, or a combination of objects; and in the end we apply to nature, which sets us free from our master. Then we must improve by our own activity; and, like the bee, cull the honey from every flower. As much as our success depends on the abilities of the master, the greatest care should be observed in the choice. He is but a crutch to the lame; but we ought to make ourselves sure it is sound, and without flaw or shake; that is, as far as

our judgment will permit, or the opinion of friends direct.

He who aspires to a knowledge in the fine arts can only hope to succeed by turning his attention to the sensitive part of nature, particularly by an enquiry after such objects as are naturally agreeable, or the contrary; also such as are grand or mean, proper or improper.— This is the only foundation of a just and rational taste, and, like morals may be cultivated to a high degree of refinement. The fine arts where the feelings are only concerned, will please from their novelty, in the prime of life; but the delight will cease in a more advanced period, when the fervour of the imagination goes off. On the contrary, where we are governed by just principles and thorough knowledge, they will afford fancy as well as judgment, they will grow into a favourite entertainment, and their vigour will prevail as strong in the evening as in the morning of life.

This only can make the arts truly delightful.— It is not a few technical phrases, picked up from professional men, which may enable one to babble like a parrot, that can at any time please or be pleasing.— Science is a coy lady, and will not grant her favours without being long courted. But, should we aspire to no higher character than that of a mere critic, a small stock of information will suffice: and practice will increase confidence where there is nothing to lose. Criticism is a lady of easy access; the want of meaning she supplies with words; and the want of knowledge is recompensed with cunning. She flatters all; and those whom nature has made weak, or idleness keeps ignorant, may feed their vanity at her shrine.

1806

<i>Lichen Smaragdulus</i>	Novr.	29
<i>Tremella</i>		30
<i>Stilbium hirsutum</i>	Dec.	1
<i>Agaricus aureus</i>		
<i>limacinus</i>		
<i>Peziza nivea</i>		
<i>Agaricus femitarius</i>		2
<i>geophyllus</i>		
<i>umbonatus</i>		
<i>Theolobus glomeratus</i>		3m
<i>Fungi</i>		4
<i>Lichen orostheus</i>		7
<i>Orthotrichum pumilum</i>		9
<i>Hydnum diaphanum</i>		26
<i>Agaricus peronatus</i>	Jan	4
<i>Patillaria</i>		
<i>Reticularia hemispherica</i>		7
<i>Lichen carnosus</i>		14
<i>Urceolaria volvata</i>		16
<i>Carex arenaria</i>		19
<i>Lichen concentricus</i>		20
<i>Patellaria varia</i>		
<i>Conferva aurea</i>		
<i>Byssus polithus</i>		
<i>Lepraria arcumata</i>		
<i>Linkia Nostoe</i>		
<i>Lichen crispus</i>		
<i>Lepraria incana</i>		25
<i>Phaseum nauticum</i>		27

[November]

- Nov 29 Discovered *Lichen Smaradulus*
- 30 Made a figure of *L. Smaradulus* & a
Tremella growing on Moss on the
Stem of the Golden Russet Apple tree
which I think may perhaps be *T.*
Nostoe —————
- May not the wind which almost
always prevails after rain in Cold weather
be caused by the vacuum occa-
-sioned by the water falling out of that
space which it before occupied, the
air rushing into the void consequent
-ly produces a storm proportional to
the quantity of rain fallen, during
summer the heat which the sun
-shine after rain causes, fills the va-
-cant space with rarified air or
vapour , consequently storms seldom
follow rain in warm weather.
- Dec 1 Made a drawing of *Stilbium hir-*
-sutum? found some days before on an
Alder leaf – and also *Peziza nivea* or
fructiginea- I am doubtful which
Added to my Agarics – *Agaricus au-*
reus With *A. limacinus* 8. fig Sow-
Fungi --- Common Wren singing
- 2 Found and Figured *Agaricus fimiputris*]

var 2. With 4 – 25h also *A. geophyllus* Sow 224

24

2 *A. umbonatus* With 4.162.

Snow on the Mountains and Thunder in
the forenoon with heavy showers

3 Discovered *Theolobus glomerata* a
very fine day

4 Fungi seem to be a kind of vege
-tables more choice in their place
of growth than any other kind of plant
the

parasitic species are only to be found
on a particular tree or plant, it is cu-
-rious to think where the seed came
from which produces a species of Fun-
-gus never seen in a wood or in the
neighbourhood until the peculiar
habitat was ready for the growth of
the Fungus-----

Examined the fish called Blockan
and found it *Gadus Carbonarius*

Dr. Stevenson having borrowed from
the Belfast Society for Promoting K-
-nowledge Wedgewood's Pyrometer reported
that the little vessels for containing the

25

Dec - 1806

wedges floated on the surface of a Glass
house pot containing materials for Glass
and that the heat was so great as to soften

the vessel and make it liable to bend notwithstanding it was not at the extremity of the scale the wedges only sliding to [blank] of Fahrenheit
May not the flux employed for making Glass be the cause why the vessels did not stand so great a heat as Mr Wedgewood says they were capable off.

6 Went to Seymourhill

7 Went to Lambeg Dined at Mrs Barclays in Company with Mr Drum and going up the Canal examined the Quarry where the Sulphur coloured *Lichen* grows could see no fructification but am almost convinced it is *Lichen orostheus* E.B.
1549

8 Was introduced by Mr. Williamson at Mr. Hancocks to Mr. Trotter secretary to the late Mr. Fox.

9 Examining some of the Appletrees in Seymour hill Orchard and found what I think is *Orthotri-cum pumilum* - In the evening began

26

to read Fischers travels through Spain and very much delighted with the fine descriptions of Evening and Morning & surprized that a mere relation of what may be observed every fine Evening & morning when related in the simple stile

of only relating a succession of fact should give so much pleasure “Day begins to break, the dark clouds that covered the Ocean become a light mist, the stars fade away, the tops of the Masts reappear, the Sea resumes a deep azure, and a slight roseate hue begins to shine in the East.

The liquid plain grows brighter and more extensive every moment, and we already see in the offing, sails of ships at the extremity of the horizon, and streaks of purple float amid the azure of the heavens.

In short a glorious light fires the sea and sky, and the sun rises in all his Majesty.

Evening “the disk of the sun increases and his rays lengthen. Surrounded by purple clouds he descends in all the pomp of Evening, while aerial mountains are heaped together around him; but he pierces them with his brilliant fires and gilds the

sails

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sails, till at length he plunges, by degrees, into the Ocean, after which a soft and crimson light envelops the waters and heavens.----- Twilight now extends its empire over the ocean, the distant sails seem to lose themselves in its obscurity, the masts disappear, and the stars one by one pierce

through the Clouds. Thus night spreads
around, and sea appears an obscure
abyss; yet in the distance we still per-
-ceive the light of vessels here and
there, or lighthouses along the shore.
Our lanterns are now lighted, and except
the two sailors on watch, every one hastens
to bed.

Fischers Travels in Spain 10-12

In what state of Society simple Beauty
is most admired has long been a question
unsolved, Greece at one period seems to
have arrived at the highest excellence
the monuments which have been trans-
-mitted to us, shew how Grandure and beau-
-ty may be produced by the
union of figures in themselves the
most simple, straight lines, squares, train-
-gles, and circles form those elegant
moldings, which are now looked upon

as

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as the most perfect moddles for an Artist
who wishes to arrive at perfection in
Sculpture and Architecture, and we find
that those who have studied these moddles
of excellence with the most attention, have
uniformly arrived at that point to which

lasting fame is attached. Poetry it would appear in the less civilised state of society, when mankind lived much in the open air, and rude nature presented itself every where around received a colouring from the surrounding objects of horrible and sublime, in the middle ages when learning was confined to a few, pedantry licked it in all the intricacies of scholastic subtilty, it is then only in the latter or more refined state of society, simple descriptions of natural objects, and the finer feelings of our nature engage the attention of the poet, and speak to the heart alive to the gentler passions, Such was the progress of Music also, at first confined to a few simple sounds it was at last employed to render to the “recitations of the Priests who sang the praises of Gods & heroes more easy to the memory, and attractive to the audience. Such has been the progress of the Arts, and many nations have preserved

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preserved remnants which are the admiration of distant ages. Ireland cannot present those luminous points on the pages of its history which distinguish are penned in the Annals of Antient Greece and Rome, and which

often delight the Philosophic mind, when
the Ravages of the heroe has presented
to view a scene of desolation and barba-
-rity. That Ireland had also her bright
period we have reason to believe although
few traces remain except its language
and its Antient Music. Whether the
Aborigines had any Musical instruments
or not we cannot at this day determine
but from the resemblance of the Irish to the
Theban harp it was probably introduced
by the Millesians. The tune found in
Germany on which Dr Burney has written
an elaborate criticism (1) proves to be the com-
-position of an Irish bard of the middle
ages, when foreign Music seems to have
been spreading its influence over the
more simple, but not less melodious composition
of

(1) Ta an samradh teacht or the Summer is comming
See preface to Mr. Buntings General Collection p4 and
Tune No. 7

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of a remoter period. It is at present to be regretted
that this beautiful Fabric raised by our
Ancestors and preserved for us through
so many ages now totters on its foundations
and unless speedy support is applied must
fall into irreparable decay - Let everyone

therefore whose ear is not altogether shut against harmonious sounds assist to preserve this special relic, which so often added splendour to the hospitable halls of our ancestors. Let a few a very few years elapse and this monument of our Antient civilisation will disappear. For a length of time the profession of Bard had been confined, to a part of the community who generally experienced all the wretches of Poverty, a few blind harpers are now the only remains of our numerous Bards. While these few are yet alive, it is in our power to revive this nearly extinct art. the greater variety of paths which are prepared for Genius the more easily will each individual be enabled to cultivate those talents with which nature has endowed them. Music has been the principle resource of the blind both for support and amusement.

It

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It appears that their attention is not divested by objects presented to another sense they are peculiarly fitted to attain perfection in whatever is conveyed to their mind by sound. Some of the best Poets and Musicians that have ever appeared in the world were men from

whom the all inspiring scene of nature was shut
out, who saw not the refulgent sun, dart
his light through the shining clouds
tinging with rosy light the hills and
plains, and gladding all animated
nature, how many thousand objects
present themselves on every side to which
the enraptured eye is turned, the gay
variety of colours which decorate the
ample field of nature are displayed
in vain before the blind, to them
this ever varying scene appears one univer-
sal shade.

What can be said to urge to exception if having
the benevolent object in
view of affording a means of subsistence
to many who would otherwise languish
in obscurity and spend
in poverty and indolence a life which
might be agreeable to themselves and useful to their family
diffuse to all around the most pleasu-
-rable

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-able sensations - which as that great
master painter of human action beau-
-tifully expresses it come o'er the
[blank]," ear like the sweet south
That breathes upon a bank of Violets
Healing and giving odour.

not [unreadable]

But if Music should not find a place
among your pleasures surely there is not a person
so truly dead to all the feelings of a
Patriot as not to feel the spirit of their
fathers rise within them at the
sound of the Harp. and sigh with regret that
they have suffered the Emblem of
their country to remain so long
neglected

Breathes there a man with soul so dead,
Who never to himself hath said,
This is my own, my native land!
Whose heart hath ne'er within him burned,
As home his footsteps he hath turned,
From wandering on a foreign strand!
If such there breathe, go, mark him well;
For him no minstrel rapture swell;
High through his titles, proud his name,
Boundless his wealth, as wish can claim

Despite

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Despite those titles, power and pelf,
The wretch, concentred all in self,
Living, shall forfeit fair renown,
And double dying, shall go down
To the vile dust, from whence they sprang,
Unwept unhonoured and unsung

Scotts Lay of the Last Minstrel

Canto 6th

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[Paper insert follows]

He is not a step from real greatness
who gives to his own singular ex-
-periments neither more, nor less
importance than their own
nature warrants

Lavatirs Aphorisms No. 274

[End of insert]

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13 I was greatly entertained with observing
a Gander searching for and raising Carrots
with considerable exertions, he removed
the earth around the root with his bill
which on becoming clotted with earth
he shook until cleared, and when he
had bared the root sufficiently to get
a firm hold of it with his bill he then
with some times considerable exertions
pulled it intirely out -

16 Wrote to Mr D Turner

17 Thrush singing after very stormy
nights and much rain this is a
fine mild dark morning - wrote to
Dr Stokis and Barker by Mr Tennent
who went in the Mail on the 18th

dined at Mr Robert Simms.

- 18 On recollecting some of the conversation
of yesterday on the
great events taking place on the
Continent of Europe, I was surprized
at the furious spirit of party which
prevails, a Spirit which has often trans-
-fered mildness into ferocity and made
even benevolence the advocate for
assasination, the love of power seems
a natural propensity in the hearts of
all

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all animated beings and requires the con-
-stant attention of reason to restrain
it within the bounds of Justice, but a-
-lass how few are under this benign in-
fluence, when interest appears in
view, nations and individuals are alike
guided by this powerful impulse and
often conjure up the most flimsy
arguments to justify their Conduct.
Slight frost in the morning and a fine
day

- 19 Fine slight Frost and Sunshine
Fine day but towards evening stormy and
Rain, a great deal of Rain in the night
Great Blue titmous beginning to sing
- 20 Very wet morning Finished Fishers Travels

- 21 Fine Morning Began to read Miss
Owensons Wild Irish Girl. The feelings
of a Mind not entirely deprived of Natu-
ral sensibility. but satiated
with dissipation and finely portrayed
in the first letters - Thrush singing
- 22 A mild morning threatening rain
went to town Breakfasted & dined
with Mr Callwell
- 23 Dined with Mrs. McCrackins in Company

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- with Mr. Harper Grimshaw xcc
- 24 A Fine day
- 25 The morning commenced with a
Great Gale from the West about 9
O Clock the roaring of the wind, which
bent the tall pines of the Avenue
and made even the sturdy Chesnut
yield to the blast, the driving rain
which darkened the air and added
gloom to the tremendous
sound of the tempest, forming one
of those sublime periods
"Inspiring awe till breath itself stands
still" Bloomfields Farmers Boy 10th line

Most systems of Religion (says Fishers Travels
Through Spain p.189) are but the first essays
of reason. Founded in the ignorance and weak

-ness of Mankind, they must lose some part
of their authority as soon as the powers
of the mind begin to unfold, and therefore
they always strive to prevent its cultiva-
tion: and what kind of cultivation can be
expected, as long as the public education
remains in the hands of the Clergy?
What obstacles has not education yet to
overcome? How many useful enter-
-prises

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-prises will yet be sacrificed to the inter-
-ests of that body? And how long will not
clerical routine still influence the
political system".

Terror seems to have been the origin
of religion, and to deprecate the wrath
of a Ferocious and vindictive deity, the
Priest armed with a blood stained wea-
-pon

often destroyed his fairest works of a Benificent creator and
drew dire conclusion from the
convulsive struggles of the dying
victim. But when man became a
fixed inhabitant of the earth, and
agriculture spread plenty on his board
milder manners began to prevail. Religion
gradually assumed a less

savage aspect,
yet often in the
name of a Just and benevolent
Deity it spread destruction around
devoting to torture and death all
who professed not the same belief
in legendary tales composed to enrich
and cloth with power an ambiti-
ous

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-ous Priesthood, and even after the
promulgation of a System which taught
the omnipresence and omniscience of
a Deity who looked with complacency
on his works adorned on every side, and
who has spread the the means of happiness
in profusion around, a religion which
taught man to love and succour his
brother Man, and gave that rule
unknown to all the great Moralists of
the earlier ages "To do
unto others as you would wish
others do to you" Yet, after this
scheme of Benevolence was given to
Man, the wild and ferocious passions
rage with full force, Men forgetting
the first law of nature, that it is
by promoting the general happiness
that we render ourselves pleasing to

the Almighty creator of all things
who has diffused beauty with a la-
-vish hand on all this fair creation
in order that Mankind by a constant
contemplation of his works might

“look

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“look from nature up to natures
God" Gloomy and retired within the
awe inspiring recesses of a Monastery
superstition rushed forth only to
kindle
the flames of war and spread desola-
-tion over the land, under the cross
the Crusaders carried destruction to
the east, and the Spaniards to Ame-
-rica. The terrors of the inquisition
no longer affright science with its flames
and racks, but religion is still a weapon where with
to rule the world and urge the fair-
-est work of the Almighty's hand to
destroy each other, even at the begin-
-ing of the nineteenth Century when
Knowledge has spread a light around
before which superstition retires Na-
-tion armed against Nation, invokes
the Deity to aid their efforts, conse-
-crate to him their bloody ensigns
"and sing mad hymns of triumph

oer his slautered sons" Perhaps
the day is yet far distant when the

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adorations of the created will be offered
up to the creator in simplicity and
truth; when Religion will no longer
speak to the passions but the rea-
-son of Mankind; when the glare of Pomp
and ceremony will cease to dazzle the imagi-
-nation and wrap the senses in wild
enthusiasm, giving to external form,
a respect due only to exulted virtue
The Church of Rome with her Relics
and her crucifixs extended her domi-
-nion beyond the boundaries of Alexan-
-der or of Caesar, and for Centuries en-
-joyed a power which the All Con-
-quering Buonaparte perhaps will
never attain, Emperors
and Kings trembled before a bareheaded
emissary sent by a haughty Pope, and
Philosophy bowed under the weight of
religious Bigotry, It was only when
the galling chain of oppression ceased
to be supportable that a few daring
minds stept forth to demand the rights
of reason,
and taking advantage of the dislike
which

which began to prevail they boldly
 defied Anathemas and excommuni-
 -cation. Yet even to the present day
 are all sects more or less influenced
 by prejudices transmitted from Gene-
 ration to generation and hold in abhorrence he
 who dares to dispute the authen-
 -ticity of what has been transmitted
 from dark periods of ignorance un-
 -der the title of Sacred,
 To the Prejudice of Education which
 binds the Hindoo and the Mahomedan
 to the belief of their fathers, and to that only can we
 account to the belief of the Su-
 -pernatural events which are
 said to have taken place during
 the first promulgation of Christi-
 -anity, can it be said that any
 person of sound reason would
 believe that such things took
 place yesterday, on such evidence
 as they receive for truth what
 hap

happened 1810 years ago, and if
 supernatural means were then made
 use of, why are not unbe-
 -lievers convinced by the same

means now, can it be alledged
that the diety is less powerful
or less interested about the good of
Man.

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[Blank]

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- 26 Found on a piece of rolling Broom
Hydnum deaphanum? spreading
irregularly teeth scarcely discernable
unless magnified with my Pocket Glass
Cream colored. Also the same day
Collema subtilis E Bot 1008 at the
North East corner of the highway field in
the ditch - I had found it last year but
did not settle its name
Fine clear dry day
- 27 Dry but cloudy went to Seymourhill
- 28 Rainy dine at John Hancocks Lisburn
- 29 Rainy returned from Seymourhill
- 30 Dry day Made a Drawing of *Hyd*
-num diaphanum or *Helophora*
- 31 Frosty, a fine day planting Laurel etc
made a drawing of *Sphasia rimora*
Sow. Fungi Finished the wild Irish
Girl of Miss Owenson the tendency is to
Give a ~~more~~ faithful account of Irishmen

1807

- Jan 1 Frost and Ice of above $\frac{1}{2}$ an inch thick
Went into the Library, dined at Mr
Henry Joys in Company with Dr Bruce
Mr Allen Barclay & Mr John Burden
received a letter of the 15 Decr. from Mr Tur-
-ner, one from Dr Barker on Decr. 28 and one from
General Vallency introducing Mr Bullock of the
Liverpool Museum
- 2 Frost going away Ice on the pond 1 inch
thick

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- 3 Frost gone Found on the Redland Apple
tree which has the *Lonicera semper*
-virens on it, a Very minute cuneiform
black *Ciavaria* –Read Montgomerys
Wanderer in Switzerland & other poems
the first exhibits the horrors of war by a
striking tale the other poems have nothing
very remarkable to recommend them.
Began Lesseps Travels in his preface
the feelings of a warm heart at parting
with friends to whom he was attached
is well expressed and our regret for the
humane, generous, and unfortunate
M De la Prouse heightened by the
strong light in which his valuable
qualities are represented.

- 4 Slight Frost fine day Found an Agaric
at the foot of the fairy thorn in the Spring
Field like *Agaricus peronatus* Sow Fern
37 and on a stone in the Far plain
a lichen - *Patillaria Crust* white shield
fomiginous with a white margin ap
-parently serrated with some on the
young shields inflected
- 5 A pleasant Winter day to town
- 6 Dark pleasant Winter day

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- 7 Slight Frost Ice about as thick as a
halfpenny on the ground - Found in
the Alder Grove *Reticularia hemis-*
pherica Sow Fungi 12 and Made a fig-
-ure of it
- 8 Pleasant cloudy day, went to visit
my Aunt at Cottage dined with Mrs. Call-
-well got wet coming home
- 9 Very wet day
- 10 A Fine day - The Dog in Kamtschat
-ka supply the place of horses, drawing
on light sledges their masters during
his Journies, and bringing home the
provisions for the approaching winter
but not withstanding their great useful
-ness their comfort is not attended to
and like the horses of more civilized
people they are often treated with

great cruelty, and Lessep mention that
on his Journey through that country
his dogs suffered so much from hunger
that many died, and were immediately
devoured by the rest, and that even
when a feeble one fell during the conflict
he was likewise devoured by his famish-
-ed

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-ed companions (1) "They are like the french
shepherd dog, their food consist of offals
or such decayed fish as are rejected by their
Masters. In summer which is their sea-
-son of rest little care is taken of them,
the dogs will know how to provide for them-
-selves, by ranging over the country and a-
-long the sides of lakes and rivers; and the
punctuality with which they return is
one of the most striking proof of the fi-
-delity of these animals. When winter
arrives they dearly pay for the liberty
and temporary repose they have enjoyed" (2)
Lesseps sledge had thirty seven, but 35 sledges
he says had 300 or about 8 dogs on an ave-
-rage. On leaving Bolcheretsk "Conceive
of our numerous cavalcade amounting to
35 sledges, (45 dogs were harnessed to Mr
Kasloffs sledge 37 to mine) In the first
was a sergeant of the name of Kabecoff,

who was appointed to superintend and di-
-rect our procession. He gave the signal
and instantly all these sledges set off
in file. They were drawn by 300 dogs of
equal courage and speed. Presently the line
was broken, the order disturbed, and all confusion.
A spirited emulation animated the conduct

-ORS

(1) Lesseps Travels in Kamtschatka p. 263

(2) p. 116

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-ors, and it became as it were a Chariot race
It was who should drive fastest; no one
was willing to be outstripped; the dogs them-
-selves could not bear the affront; they partook
the rivalry of their masters, fought with
one another to obtain the precedence,
and the sledges were overturned, frequent-
-ly at the risk of being dashed to pieces.

The clamour of those who were overturned,
the yelping of the struggling dogs, the mixed
cry of those that proceeded, and the confused
and continual chattering of our guides, com-
-pleated the disorder, and prevented us both
from knowing and hearing one another.

(3) The dogs are fed only once a day, at the
end of their journey; their repast consists com-
-monly of a dried salmon distributed to each of them (4)

with this fare they are sometimes obliged to perform a Journey of 90 Wersts (104 1/2 Wersts to a degree) (in 14 hours (5) The Calagans or summer habitations are elevated on posts about 12 or 13 feet above the ground, this rough sort of colonnade supports in the air a platform made of rafters joined to one another and overspread with clay, this platform serves as a floor to the whole building which consist of a roof in the shape of a cone. under the lower part of this platform they hang their fish to dry, that it may be out of the reach of the voraciousness of their dogs.

The

(3) p. 154 (4). 161 (5) 163.

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The best dogs that is the most vicious have no other kennel than what the portico of the Calagans affords them to the posts of which they are tyed" (1) where they have the severity of the Hamsondale winter." during a journey they are unharnessed and tied to the nearest trees (2) Accustomed however to such weather, they crowd together and always holding their noses in the air, the heat of their breath, by penetrating their cold covering, created a free passage for respiration. They have the sense also to shake themselves when the Snow becomes too

heavy. (3) -----

As the Russians proceeded farther east of Asia, it was remarked that the furs were more beautiful (4) did this take place from a greater cold, the animals being less disturbed by hunting or were they a different species. It is known that the scotch



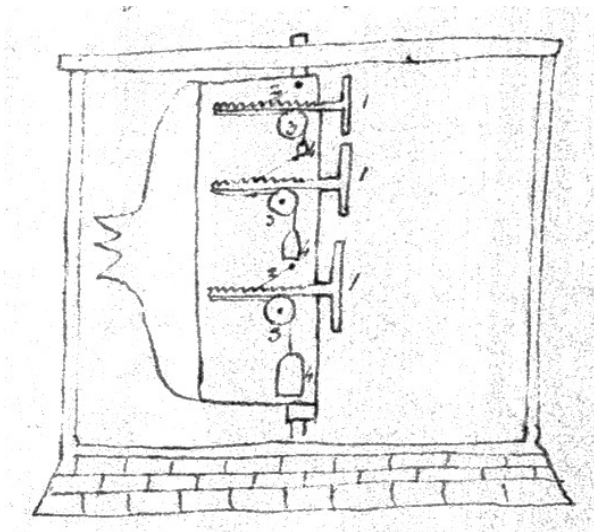
hares have a fine wool fit for making hats, while the fur of the Irish hares is not accounted of any use.

(1) Lesseps Travels I. p. 28 (2) p.222 (3) p2 p. 163 note (4) 2 p. 229

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- 11 Dry day. Read in Dr Aikens New Magazine that the storms in the last months regularly begin after 12 at Night, with us they breeze began almost constantly after sunset, and fell off about 12.
- 12 Dry morning with some clear places in the sky. early in the Morning there was a breeze of wind which began to subside about daylight.
A simple Machine might be constructed

for determining the force of the wind.



Let 1 be a board of a foot square which by a Vane is constantly turned to the wind with a toothed ruler on which the spring 2 acts to prevent it returning after being forced to slide back by the pressure of the wind upon the surface of one from the extremity of the ruler let a cord run over the pulley 3 to

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to which is suspended a small weight (4) or a large one as we design to measure a great or small pressure. it is evident that as the ruler is forced in the weight must be lifted and the spring acting upon the teeth will keep it in the last position supporting twenty or thirty Boards exposed with weights from an ounce upwards we may have a measure from the slightest

breeze to the greatest storm. The whole machinery may be enclosed in a box turning to the wind by means of a Vane on the axle A.A in the frame B B which is designed to keep it steady. The advantages of this machine is that all observers may be sure if they employ the same weights of registering the same force.

- 13 Went to town some snow showers freezing at night. Mr Tennant mentioned that the *Sinapis alba* was very common on the lands of Myrroe near Magilligan Co Derry it appears mostly on new made ditch banks but never in plowed fields